Music runs in the family

DePue Brothers Band to experience Chautauqua homecoming tonight

Taylor Rogers  | Staff Writer

THE DePue Brothers Band members have a long history of involvement at Chautauqua. In the 80s, their father came here to perform with The American Boychoir. Several years after that, Wallace, Jason and Zachary DePue came as campers for three or four seasons.

“I have incredibly fond memories of that place,” Zachary said. At 8:15 p.m. tonight in the Amphitheater, the four brothers — Alex, Jason, Wallace and Zachary — will experience a homecoming of sorts.

The band will perform the eclectic blend of bluegrass, classical and rock that Don Laurie, manager and percussionist for the band, described as both “funk” and “jazzy.”

“The virtuosity that they express on their violins, I think, is no less than jaw-dropping,” he said.

The four brothers have been playing together as a family for 25 years. Their father insisted that they be classically trained, so each brother learned the violin from a young age. Zachary said they all studied with faculty at the university where their father was teaching.

But after attending various fairs and fiddle contests, they said, they were inspired to branch out. “We thought, ‘Hey, we love this classical background, but wouldn’t it be great if we could play some of those fiddle tunes?’” he said.

So they began participating in fiddle contests and being more experimental with their music. Zachary said each brother has used his classical experience and applied it in a different way. They now all have music-related occupations outside of the band.

Zachary is concertmaster for the Indianapolis Symphony Orchestra. Alex tours with legendary guitarist Steve Vai. Wallace recently toured as associate concertmaster of the John Williams’ “Star Wars” National Tour Concert Orchestra. Jason is a member of the first violin section of the Philadelphia Orchestra.

See DEPUE, Page 4

LOGAN CHAMBER MUSIC SERIES

Lauren Hutchinson  | Staff Writer

Catherine Crebo-

by said string quartets can be rediscovered for the not- ing of one’s life. “It teaches me more about myself and it helps me dig deeper within,” she said. “I hope that something similar will happen here, so we can pass on to our audi- ences. Apart from being a res- sult from the outside world, I hope that it can help with some soul-searching.”

Search with the Linden String Quartet at 4 p.m. to- day in Elizabeth S. Lenna Hall. The last concert in the Logan Chamber Music se- ries will feature Mozart’s String Quartet No. 16 in E flat major, K. 428/422a. Musi- nian Ravel’s String Quartet in F Major and Antonin Dvořák’s “American” String Quartet No. 12 in F Major, Op. 96.

Formed in 2008 by violins Catherine Crebo, Sarah McEl- rory and violist Felix Umansky, the string quartet performs with great success, winning the Yo-Yo Ma’s “Chamber Music Competition 2009, the Concert Artists Guild Victor Elkins Competition 2010 and in a string of other honors. The group associates their achievements to their passion for chamber music.

“...for me, there’s some- thing really beautiful about joining in a small group, be- cause there’s this balance be- tween the individual voice and the voice as a whole,” McIntyre said. “It represents cooperation, friendship, compassion and humanity. It’s a good representation of how people should interact in a musical way.”

Today’s concert is the Lin- den String Quartet’s Chau- tuaqua debut.

See QUARTET, Page 4

WINDS WOODESS DISCUSS WARS’ REVOLUTIONARY ORIGINS

Aaron Krumhauer  | Staff Writer

“A hundred and fifty years ago, the Civil War tore North and South. For Gordon S. Wood, an author and lifelong scholar of the American Revolution, it had been a long time coming. He will be the first speak- er for this week’s theme of ‘The Path to the Civil War,’ and at 8:15 p.m., today in the Amphitheater, he will lec- ture on ‘The Revolutionary Origins of the Civil War.’

Wood is professor of his- tory emeritus and Alva O. Way university professor at Brown University, and before that, he taught at Harvard University and the Univer- sity of Michigan.

It was in graduate school at Harvard that Wood became interested in the period. “I came to realize the Rev- olution was not just the war; it was a transformation of the whole society that carried on into the early 19th century,” he said. “It became a world historical event; it wasn’t just a colonial rebellion against Great Britain.”

He is the author of ‘The Civ- e Interfaith Lecture

Klarman to examine civil rights and the Constitution

Emma Morehart  | Staff Writer

Near the beginning of the Declaration of Independence, there are seven words that all Americans probably know by heart — “We hold these truths to be self-evident.” The theme for this week’s Interfaith Lecture Series, which takes a modern-day look at civil rights, is exactly those seven words. But the work opens with a discussion of Constitutional history and how this document, like the Declaration of Independence, provides historical context for present-day problems.

In Michael Klarman’s lec- ture ‘Slavery and the Consti- tution’ at 2 p.m. today in the Hall of Philosophy, he will discuss the role slavery played in the events before the Civil War, and how the Constitu- tion fit into the debate.

Klarman, a law professor at Harvard University, has been studying the Constitu- tion in one form or another since he was a political the- matic professor at the University of Pennsylvania. From there, Klarman went to law school, developed an interest in le- gal history while studying in England and received a teaching job at the University of Virginia, where he taught Constitutional law.

This path led relatively smoothly to a career teaching and writing about Constitu- tional history. But this study is not simply a retrospective look at civil rights, slavery and the Constitution. The country is divided today, even geographically in some cases, on issues like taxation, union rights and the economy. “The debates over slavery and the Constitution in the 1800s were not so dissimilar to the debates about same- sex marriage today,” Klarman said. “The specific sub- jective topic changes, but the debate is the same.”

See KLARMAN, Page 4

Linden String Quartet to make Chautauqua debut

The Linden String Quartet

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The Elizabeth Elmer Doolittle Endowment Fund, which supports programs and projects funded by the Chautauqua Foundation, provides funding for this week’s Interfaith Lectures.

The fund, originally established by Elizabeth Elmer Doolittle in 1972, was added to her estate by the bequest of the Elizabeth Elmer Doolittle Charitable Trust. She was a resident of Buffalo, N.Y., at the time of her death but was born and raised in Milwaukee. She was a member of the Likhitein family, which controlled the Jos. Schlitz Brewing Co.

Faust Leadership Fund sponsors tonight’s DePue Brothers Band show  

The H. David Faust Leadership Fund sponsors tonight’s performance by the DePue Brothers Band. Their musical career, spanning 27 years, 1984, and his children, John and Susan, established the H. David Faust Leadership Fund, which allows the Faust family to continue its legacy of leadership, vision, integrity and commitment to Chautauqua.

Throughout Faust’s short life, Chautauqua played a major role in his development as a person. He first visited a child in the 1980s and 1990s, and he returned each summer, except during his college years, when he obtained his law degree from the University of Florida and established his permanent residence in Fort Lauderdale, Fla. He habitual-

At 4 p.m. today, the building will be dedicated to the memory of Bob Vitkowsky, who will be held at 4 p.m. on the porch of Alumni Hall. Linda Barber will review information, call the Tennis Center at 716-357-6276. For more information, call smhelm@clockwinders.net.

The Architectural and Land Use group presents summary of public input  

The Architectural and Land Use study group is preparing a presentation for its next meeting that will include summaries of public input from the meetings held this season.

The Architectural and Land Use study group, which is comprised of volunteers who are interested in design and planning, held its first meeting this week to discuss how the group will continue to meet through the fall and into the winter.

MANY CHAUTAUQUANS, and those who have never been, have long looked forward to the event. The 67th annual Chautauqua Opera Association’s annual Young Artists’ Showcase is a festival of singing and acting, a chance to hear some of the brightest and best young artists across the nation.

Sandy D’Andrea’s Annual Trout Shale and Safe benefiting Chautauqua Opera Young Artists will be held from 8 a.m. to 4 p.m. today at Connolly Hall.

Contact us for more information on any Chautauqua listing. We can show them all! (716) 357-4833 or (716) 357-2014.

Contact your Friends at Chautauqua Golf Club.

For more information, call Susan Helin at (716) 357-3700 or visit www.chautauquagolfclub.com.

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Wednesday Night Music Series  

Jill Grosh, director of the Travelers' Aid Society, will present a program at 10:30 p.m. today at the Chautauqua Opera House. A collection will be taken to support the organization.

• The CLSC Alumni Association news and events

No more than 120 people can attend this annual event, which raises funds for the CLSC Alumni Association Scholarship Fund.

The CLSC Alumni Association Scholarship Fund provides funding for college education at the University of Pittsburgh or a four-year college for Chautauqua alumni who meet specific criteria.

For more information, call Susan McKee at 303-918-4617.

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From Today's Lecturer

GUEST COLUMN BY GORDON S. WOOD

The year 2011 is the sesquicentennial of the beginning of the Civil War, and we have had many commemorations of that event this year. But as important as the Civil War is in our national memory, we should never replace our memory of the American Revolution, which remains the single most important event in our history. Indeed, the creation of the United States was due to his understanding of what the American Revolution was all about.

When Lincoln was elected president in 1860 on a platform of states’ rights, the delivery into slavery—though the Southern states felt their way of life was threatened and seceded from the Union. Since many states, including those of New England, had talked of seceding from the Union at various times in the antebellum period following the Revolution, explaining the secession of the Southern states is not a matter of historical record but is a relatively recent account for why the Southern states seceded.

What is more difficult to explain is why the Northern states cared. Why was the North willing to go to war to preserve the Union? It was not because the North was bent on the abolition of slavery, as we know it at first. Many Northern whites, of course, were opposed to slavery, but what they were especially opposed to was the extension of slavery into the West. Northerners opposed this because they knew that slavery would spread to a state incompatible with the one they wanted for their children and grandchildren, who they presumed would settle in the West.

But this was not the only reason why the North cared enough to resist the secession of the Southern states. We have to go back to the Revolution and the ideas that came out of it.

Lincoln’s words, which aptly have been called his sword, were central to sustaining the struggle to maintain the Union. With his words, he reached back to the Revolution and the understanding of what the Civil War meant for the nation and the world. He knew what Lincoln believed, at least not just for Americans, but for all humans.

The United States was a new republican nation in a world of monarchies, a grand experiment in self-government, conservative in liberty and dedicated to the prepositions that all men are equal and free. The Americans of 1860, said Lincoln, deeply felt the moral principle of equality expressed in the Declaration of Independence, and more than that they wanted to ring the bells of Millard Fillmore, who was the first Native American man, named Caleb, to go to college and graduate Harvard College in 1665.

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The United States was a new republican nation in a world of monarchies. On American shoulders alone in a world of monarchies. On American shoulders alone in a world of monarchies.

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GORDON S. WOOD
When they bring these different experiences together, Zachary said, not only is it inspiring but both parties simulta- neously evolve their music.

Each of the three established a unique freshness from perspective that was collaborative with and where we traveled and what we got together, there’s always something new being thrown into the mix. It’s then that we decide to gel into a group level or change the melting pot of ideas,” she said. I agreed, adding, that today this is a no-brainer today. But this is not the case for all debates.

“I think it’s kind of funny that in any way,” she said. “That experience just left a unique, American sound in our hearts and minds today.”

“Ravel always had an avowed interest in American music,” McElroy said. “Me and the other three, with inflections of blues and rock and roll, writing for their next album — and there will be another one, Zachary said — in roughly one year. But for them, playing music is something we’ve always been about family. And that experience just welds and relaxes on all sides and that we’ve got together and go fishing; we’ve got together and Zachary said, “That’s how we spend our family time.”

Cosbey said, “I think it’s kind of funny that in any way.”

“Ravel always had an avowed interest in American music,” McElroy said. “We’ve spent some time together, there’s always something new being thrown into the mix. It’s then that we decide to gel into a group level or change the melting pot of ideas,” she said. I agreed, adding, that today this is a no-brainer today. But this is not the case for all debates. McGee said it is then that the beginnings of democracy thought they were launching at the most part, most of the major world event, they none-
**Old fishing memorabilia brings new life to Sports Club**

**Kiblin to lead Lake Walk tour of lakeshore buffer gardens**

**NATURE**

**Old fishing memorabilia brings new life to Sports Club**


Since Ford's father and Kramer were fishing around the same time, it's likely that two of the fish being offered are caught in Chautauqua Lake, Ulasewicz said. "I really believe (both fish) were swimming around here together 50 years ago, and now they're both back at Sports Club, which is really wonderful," Ulasewicz said.

The walls at Sports Club also contain other memorabilia from Chautauqua Lake history. Ulasewicz said in the back right corner, near the bait fridge and the lures on hooks, hangs an old photo of a former Sports Club director with a large musky he caught. Just below the tiger musky in the back room, two gentlemen holding a group of fish — including one trophy-sized musky — occupy another old photo. The two fishing poles hanging just behind Kramer's muskies are, too, Ulasewicz said. "Those poles, for example, found in the garbage, and they are old," Ulasewicz said. "They're 50-something years old, and that musky could have been caught on that pole. It's that era." Stories and memorabilia like these inspired Ulasewicz, known by all as "Uke," to set up a vintage fishing gallery at Sports Club full of Chautauqua fishing artifacts. "He said he welcomes anyone and all who are interested in fishing, lures, rods, reels, tackle or anything else that has a Chautauqua connection," Uke said. "He's looking for all species of fish found in Chautauqua Lake, not necessarily just muskies. He wants to be compatible with the musky must be at least 40 inches long. I told him he knows this endeavor will leave a lasting impression for anyone who steps into Sports Club to rent a pole, Uke said. "Little kids come down here and we get them fish- ing with tackle and bait, and I'll say, 'You can catch one of these! You can catch this one and maybe even those big muskie, but that's a whole different conversation,'" Uke said. "The impressions are lasting."

For Ford, fishing is a rela- tive affair that requires atten- tion, something that young line-casters can appreciate. "It's a very quiet sport," she said. "You don't listen to your ipod, you listen to the sound of the rod." The fishing gallery project will be ongoing, an open-ended invitation for those in the community to submit their memorabilia to be put on display at Sports Club. Uke's wife, Peggy, organizes the Old First Night Run/Walk/bow, and the couple has lined Sports Club's inte- rior with posters and T-shirts of previous years' races. This artifacts collection will be just another aspect to the legacy of Richard Ulasewicz, which will be left at Sports Club and be available for anyone to see. "To look around and see that I had something to do with all the fishing stuff that's up there is wonderful," Uke said. "I'd like to see this place filled with stuff."

**Kiblin to lead Lake Walk tour of lakeshore buffer gardens**

Ryan Kiblin, gardening and landscaping supervisor, sits in the Fletcher Hall and asks questions. This walk and ask questions. This walk will take place rain or shine, so bring proper attire if necessary.

**Kiblin to lead Lake Walk tour of lakeshore buffer gardens**

Beverly Hazen

"For the last "Lake Walk" educational event sponsored by the Bird, Tree & Garden Club earlier this season, attendees will have an opportunity to meet Ryan Kiblin, gardens and landscaping supervisor, as she conducts a walk in Chautauqua's Buffer Gardens. All are welcome to meet at 6:30 p.m. today at the street side of the Gleason Hotel at 12 North Lake to learn about lakeshore plantings and cre- ate control from the pond that is responsible, as she said, "for every penny and potamus" blooming on the Chautauqua grounds.

Kiblin is enthusiastic and knowledgeable about the lake between the land, the water and the interconnection of the entire environment. "The buffer zones do more than just protect the lake by filtering out nutrients and providing a slow water flow," she said. Appropriate plants in the buffer zone provide an invaluable service to the lake community. "You want the native plants to provide native seeds to feed the native wild- life," she said. "That circle of life is important."

"She said that circle is inter- connected, for example, if the native shrubs are not there to produce the berries necessary for the native birds. Kiblin also is conscious of gardening products that would contaminate the lake and other steps that produce negative results, such as con- crete retaining walls. "A lot of people want to be educated, and that is what we are doing," Kiblin said. She said she would be happy to answer questions from the attendees during this event. The "Lake Walk" events are in partnership with the Chautauqua Watershed Conservancy. Various Kiblin leads a group of "Lake Walk" enthusiasts on a guided walk around the lake. Uke said he welcomes anyone and all who are interested in fishing, lures, rods, reels, tackle or anything else that has a Chautauqua connection. "I found in the garbage, and now they're both back at Sports Club, which is really wonderful," Ulasewicz said. The walls at Sports Club also contain other memorabilia from Chautauqua Lake history. Ulasewicz said in the back right corner, near the bait fridge and the lures on hooks, hangs an old photo of a former Sports Club director with a large musky he caught. Just below the tiger musky in the back room, two gentlemen holding a group of fish — including one trophy-sized musky — occupy another old photo.
A story about his shaggy dog, Huck, that illustrated the "Huck had been showing out, being very aggressive. the dog park.

where we got him and get another, but as with her, she shifted her motions to a response.

way. And to express the feelings, to emote in a positive, productive way. And this is one of the things that we are still people, and though them. Men are very bad at dealing with what we touched you, and you start to tear up, but you feel a cold

required helmet. Bike riders under 14 years

is a shaggy dog story, not making much of a point but very entertaining. At the 10:45 a.m.

front of the porches in the house, preached on "Bread, Leaven and Inferior Spam". The porch overlooks

Lesson, Full on The Eye, Per-

tions in

...
CSO Saturday performance 'bursting with emotion and profundity'

Andrew Druckenbrod
Guest Reviewer

In all the traditional arts, there may be no greater a monomer today than the accepted designation that classical music is trite — that it is suitable stuff for relaxation and the background. Anyone who has listened to a Beethoven symphony, Verdi opera or Stravinsky ballet on earphones certainly knows that isn’t the case. Classical music is the realm of drama, of tremendous contrast, of tension and release.

I would expect to hear excellent components of similar modern misunderstandings were this issue brought up over coffee on the grounds of Chautauqua Institution. But on a night such as last Saturday at the Amphitheater, it seemed an axiom.

The possession and/or use of cameras or recording devices in all Chautauqua Institution performance facilities, including the Amphitheater, Bratton Theater, Norton Hall, Elizabeth S. Lenna Hall, Smith Wilkes Hall and Hall of Philosophy, are prohibited except by authorized press and personnel.

The Chautauquan Daily and the Pittsburgh Post-Gazette are authorized by the President of the Chautauqua Institution to photograph and record performances. Photographs shall be made from the press rows and not from the audience.

Andrew Druckenbrod is Clinical Music Critic of the Pittsburgh Post-Gazette and teaches at the University of Pittsburgh.

The symphony is a work that commands all of these states and more. The British composer’s response to the unimaginable horror of the Great War, the piece is a four-movement journey through a sometimes desolate, sometimes thundering and sometimes nostalgic landscape. It requires a soloist who can bear the weight of Elgar’s tragic utterance with nary a break. Cellist Julie Albers was more than up to the task.

Many a cellist launches into the famous introduction of the work and the solo theme first that follows with everything they have. In contrast, Albers was measured, allowing for buildup as the composition develops and audible reflection as the theme returns at the conclusion. I was particularly taken by how she risked pianissimo despite the vaunt of an outdoor venue. She almost could be said to have addressed the part in the violas’ arms of many maestros.

What followed, Johannes Brahms’ Symphony No. 4 (like the Elgar, in haunting E minor), was no less an intense experience. It is much to ask a festival orchestra performing in an outdoor setting to capture the epic stature of this work, and the musicians struggled at times to gain this. Intonation was an issue at times, but musicality was not in question. Cooper enhanced the latter with a view to the large-scale. A prime example came in the first movement, where he slowly moved his hand in a sweeping motion to bring out the arching phrases. His tempo in the finale was a bit fast for my liking, but this creative variation on a theme that Brahms crafted in the old style of a passacaglia (first in the late 19th century when he wrote the symphony) — admittingly is served well by this approach. Going too slowly can cause some of the statements to be bogged down.

There is much to recommend in the Chautauqua Symphony Orchestra, but the French horns and woodwinds — the horns, and the CSO’s version was up to the task. The clarinet had an attractive, mellow tone, and the oboe offered excellent breathing colors.

The latter also was the case in the opener, Byron Adams’ “Capriccio Conver- tante,” which premiered in 1991. At the center of the work, the oboist led the orchestra in an orchestration of the famous hymn, “Come Thou Fount of Every Blessing,” with flowing phrasing. This, or more accurately, the folk tune it uses is known as “Nurture,” pops up in the middle of this un- focused piece and, as in the case in many recent compositions, works that quote a well-known piece, the hymn by far its best part. Keep in mind, however, that my review is from having heard the work only once, which is never enough to come to a definite conclusion. But subsequent hearings aren’t going to change the score from opening with a limp call-and-response between triangle and bassoon.

Perhaps the best argu- ment at the Amphitheater against the prevailing view of orchestral music in today’s culture as quaint and quiet was that this concert, which began relatively late at 8:15 p.m. led to the audience in its group the entire time. That’s more than most movies can boast. So, let’s put to the bed that the notion of classical music is good to fall asleep to, and instead celebrate its compelling and often turbulent nature.

For his part, Cooper served the role of a conduit as much as a conductor here, allowing the connecting the orchestra to the soloist. But at key moments, he took over, urging the ensemble in some swells, especially in the fin- al movement. He was partic- ularly adept at guiding soloist and tutti through some tricky transitions. It’s refreshing to see a conduc- tor who is economical with gestures — leading the orchestra instead of appealing to the audience. Most orchestra veterans will tell you they’d prefer emphasis and direction only when needed over the flowing arms of many maestros.

What followed, Johannes Brahms’ Symphony No. 4 (like the Elgar, in haunting E minor), was no less an intense experience. It is much to ask a festival orchestra performing in an outdoor setting to capture the epic stature of this work, and the musicians struggled at times to gain this. Intonation was an issue at times, but musicality was not in question. Cooper enhanced the latter with a view to the large-scale. A prime example came in the first movement, where he slowly moved his hand in a sweeping motion to bring out the arching phrases. His tempo in the finale was a bit fast for my liking, but this creative variation on a theme that Brahms crafted in the old style of a passacaglia (first in the late 19th century when he wrote the symphony) — admittingly is served well by this approach. Going too slowly can cause some of the statements to be bogged down.

There is much to recom- mend in the Chautauqua Symphony Orchestra, but the French horns and woodwinds — the horns, and the CSO’s version was up to the task. The clarinet had an attractive, mellow tone, and the oboe offered excellent breathing colors.

The latter also was the case in the opener, Byron Adams’ “Capriccio Conver- tante,” which premiered in 1991. At the center of the work, the oboist led the or- chestra in an orchestration of the famous hymn, “Come Thou Fount of Every Blessing,” with flowing phrasing. This, or more accurately, the folk tune it uses is known as “Nurture,” pops up in the middle of this un- focused piece and, as in the case in many recent compositions, works that quote a well-known piece, the hymn by far its best part. Keep in mind, however, that my review is from having heard the work only once, which is never enough to come to a definite conclusion. But subsequent hearings aren’t going to change the score from opening with a limp call-and-response between triangle and bassoon.

Perhaps the best argu- ment at the Amphitheater against the prevailing view of orchestral music in today’s culture as quaint and quiet was that this concert, which began relatively late at 8:15 p.m. led to the audience in its group the entire time. That’s more than most movies can boast. So, let’s put to the bed that the notion of classical music is good to fall asleep to, and instead celebrate its compelling and often turbulent nature.

Andrew Druckenbrod is Clinical Music Critic of the Pittsburgh Post-Gazette and teaches at the University of Pittsburgh.

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CSO Saturday performance ‘bursting with emotion and profundity’
Levine: Parable of landowner and laborers teaches importance of generosity

Emily Perpet
Staff Writer

Unions, fair trade, corporate charity and the welfare state might not sound like typical biblical parable fare. But Amy Jill Levine insisted in her lecture on “The Parable of Full Employment” or “Generous Landowner,” her lecture at 2 p.m. Friday in the Hall of Philosophy, that the two concepts are part of the same village, Levine explained, as if in her lecture at 2 p.m. Friday in the Hall of Philosophy.

In the parable, a landowner searching for workers for his vineyard continues to hire laborers throughout the day, and in the end, he pays all of the workers “whatever is right,” which results in every employee receiving the same wages.

In the standard reading, this parable is “an image of salvation,” Levine described, where the landowner is God, the workers are Christians and the daily wage is salvation. The Parable of Full Employment shows us a lesson about our society.

“What Jesus does is call into question ... anything that puts one person above someone else because of his work, which is a very Jewish view, in which everybody is created in the image and likeness of God. We are part of a community and should not be hierarchically among us.”

“Gospel economics” tells the reader that the rich struggle to achieve salvation, Levine explained, that the New Testament does not call everyone to live a life of poverty.

“For the majority of people who come into Jesus’ purview, the idea was not ‘give up everything’ — it’s ‘turn your focus to people who need what you have to give,’” Levine said, explaining that Jesus’ original followers were neither wealthy or destitute but people of some means and possessions living in a time of economic security. “Jesus is interested in appropriate stewardship — if we have more than we need and someone has less, we share what we have,” Levine said.

Levine launched into a study of the parable at hand. She quickly dismissed claims that the workers were disentitled and explained that day laborers were not an uncommon sight at the time; Jewish culture highly valued manual labor, and the presence of day laborers does not imply Roman or Temple oppression.

“Many of the people in Jesus’ audience would have been day laborers and identified with the people in the story. Equal wages for workers, no matter what time of day they were hired, was not an unusual aspect to Jewish law. ‘The shock of the parable so far is not that everybody was paid equally; it’s how they were paid and the expectation that the first hired would actually receive more,’” Levine said.

Levine said the landowner could both symbolize God and be a literal landowner, and the use of vineyard imagery modeled Old Testament archetypes of Israel, Levine explained. “The landowner and the day laborer partake in a fair transaction. ‘Pay whatever is right’ coincides with a first-century culture of honor and shame, Levine said.

“The day laborers hired later in the day were not late because they were lazy — they could have been there all morning and simply not hired until later, or they may have had other obligations to attend to first, Levine said. “When the workers were hired earlier ‘thought they would receive more,’ Levine explained, ‘thinking’ equals ‘supposing’. But parables often defy the status quo, she reminded the audience. ‘The problem is not about economics; it’s about social relations,’ Levine said. They’re thinking in terms of what they think is fair, but the landowner is thinking in terms of what he thinks is just.”

The workers, who have not been exploited or treated unjustly, begin to “grumble,” and the root of their complaint is the same plant as the Israelites while wandering through the wilderness in Exodus. “Perhaps the parable shows us a lesson about our own human solidarity — when we get a leg up, are we willing to extend an arm?” Levine said. “Or perhaps the parable helps us redefine our sense of what good life, abundant living, means. We might have thought that the most important thing in life is to be fair, which means to be impartial. But perhaps the more important criterion is to be generous.”

She continued, “Jesus, I don’t think, is either a Marxist or a capitalist. I think he’s both an idealist and he’s a pragmatist. He prachases good moves to the poor, yes, but he also knows that the poor will not cease out of the land. That’s part of his Jewish tradition.”

The landowner’s attitude is also part of the Jewish tradition, both the Old Testament in 1 Samuel 30 and in the records of the historian Josephus, a younger contemporary of Jesus.

“We’ve never told that the landowner needed more workers,” Levine said. Instead, he focuses on the needs of the people — to be hired — and less on his own needs.

“The parable tells us in the end that religion and economic work together,” she said. “Salvation in the present is a living wage. If we do not hear the echos, the challenge of the parable, then instead of ... extraordinary and rich, we are standard and poor.”

For the majority of people who came into Jesus’ purview, the idea was not ‘give up everything’ — it’s ‘turn your focus to people who need what you have to give.’

—from “The Parable of Full Employment” or “Generous Landowner.”

Amy Jill Levine gives her final address of Week of Week Friday in the Hall of Philosophy.
VACI winds down season with exhibition closings this week

Enita Tuczi Staff Writer
Week Nine Chautauquans will have one last opportunity to see some of this season’s art exhibitions.

Monday will be the last day for “Abstraction in America,” which opened July 20. The exhibition features contemporary and inspired by the period pieces — it is contemporary ceramics, glass and painting — done primarily in blue and white. The works range from the 18th to the 21st century, and they are all from different cultures and periods.

The exhibition is open from 10 a.m. to 5 p.m. daily, except on Sundays, when it is open from 10 a.m. to 4 p.m. The gallery is located in the Fowler-Kellogg Art Center.

The Chautauqua falls Festival Quilting around Chautauqua

September 23-25, 2011

The 6th Annual celebration of the quilting art form with some 10 regional quilting guilds displaying some 600 quilts in various locations including the Huilquart Center, Reflectory, Bellinger Hall and Turner Community Center. Programs will take place on Saturday and Sunday along with workshops and vendor exhibits. Area crafters will offer their creations in Bestor Plaza.

For additional information:
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“The Arts”

Suzi Stadheim Staff Writer

After nearly 10 weeks of planning, designing, rewriting, performing — and a lot of hard work — Chautauqua Theater Company has finally wrapped up its 2011 season. Artistic Directors Vivienne Benesch and Ethan McSweeny now begin preparing for a new season, after seven seasons with CTC, reflected back on this season and said they are proud of the accomplishments as well as the challenges the company faced.

“The breadth of the work, that is one of the things I’m really most proud of,” Benesch said. “I feel like theater continues to be a vital part of the cultural landscape at Chautauqua, and the reach is ever expanding and integrating into the larger Chautauqua experience.”

This season’s programming included a non-traditional production of Anton Chekhov’s “Three Sisters,” a Late Night Mask Show directed by Adele Miller; the first New Play Workshop Festival — comprised of three new plays, a New Play Panel Symposium, the first New Play Commission in conjunction with the Werkstatt Theater of Graz and several other supplementary events, and an additional production of William Shake- speare’s “Hamlet,” the first time Chautauqua Theater Company performed a one-night production of William Shakespeare’s “Hamlet,” directed by Aole Miller, the first full production of Anton Chekhov’s “Three Sisters,” Vivienne Benesch and Ethan McSweeny, artistic directors of the Chautauqua Theater Company, pose on the “Late Night” stage. McSweeny said that he is proud of CTC for taking the risks that allowed their staff and company members for choosing to take part in the experience.

“I’m proud of the risks that we took on ‘Three Sisters,’ and although they were not universally well received, I’m proud of our audiences for being game, and about half of the audience really loved it.” McSweeny said. “I think that was a great challenge for us and our audiences, and I’m glad we took it, and I’m glad they took it on with us.”

While there are not many officially announced for next season, Benesch said one of the things CTC is looking forward to during the 2012 Season is a possible weekend trip to New York City. Ideally, this weekend would encompass the time when two former plays, Kate Foeks’ “Rx” and Molly Smith Metzler’s “Close Up Space,” were running that summer.

Reflecting on past seasons, McSweeny said that the attendance and engagement of the Chautauqua community in the work of Chautauqua Theater Company is remarkable.

“In a way, each season has been successful, because each season has been a building block that leads us to the next one,” McSweeny said. “This season is so successful because we have each been so successful.”

Vivienne Benesch and Ethan McSweeny, artistic directors of the Chautauqua Theater Company, pose on the “Late Night” stage.

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Available for private parties and business meetings.
Thanks in part to BTG, Children’s School Sensory Garden fosters students’ love of nature

Beverly Hazen
Staff Writer

The Children’s School now has a Sensory Garden for the children, thanks, in part, to contributions by the Bird, Tree & Garden Club.

“When the committee from BTG met with the staff of the Children’s School, along with Jack Viesler director of recreation and youth Services, and Ryan Kohlin (supervisor of gardens and landscaping), the excitement of that staff was contagious,” BTG President Norman Karp said. “They felt the Sensory Garden would be a tremendous teaching tool that would also be a lot of fun for the kids. The BTG is happy to fund this project and create a long-term improvement to the school and the grounds.”

Kohlin said she is pleased to be part of the garden project for children at Chautauqua. At one point, she said, the staff asked whether the kids had to stay on the path and just look at the garden. “No! We want them to go off the path and into the shrubs and find the bugs under the rocks!” she said. “It makes me feel good that I am spreading the love of Mother Nature to kids.”

She said the garden is coming along after a first year under tough weather conditions. “We’ll add a few things here and there, but it is good to go,” she said. She said she has heard the kids have enjoyed the garden and are learning a great deal. They even ate a salad made with the lettuce and basil from the garden.

Women’s golf championship ends season on a high note

Patricia Hinken
Staff Writer

Last Tuesday afternoon, players in the Chautauqua Women’s Golf Association slowly trickled off the links, green Hill Course to reassemble for pizza, drinks and a tallying of scores.

For the tournament, players were split into four groups, called flights, containing golfers of relatively the same skill level. The Championship Flight was split into A and B flights because, according to tournament organizer Pat Peters, there is a big gap between the top players and the consistently good players.

“So, we wanted to give those players a chance (to win),” Peters said. Blanchard took the AA Flight, with a round one score of 90 and a round two score of 92.

For the A Flight, Suzanne Gross landed the top spot with a combined total of 184. Jana Stone headed the B Flight, shooting a gross score of 202. Mary Khosh finished first in the C Flight with 212 strokes. Mary Ellen Lynden shot a 213, winning the D Flight.

The Women’s Golf Association ended its 2011 season with 97 members, all 18-hole golfers.

Weber’s Golf

The Chautauqua Daily
ROCK STEADY

12:00: Bird Walk & Talk. (Programmed by the Chautauqua Bird, Tree & Garden Club; plus Nelson, Rives and Birding Associates. Meet at Bird Walk kiosk entrance.
7:45: Episcopal Holy Eucharist. Chapel of the Good Shepherd
7:45: Chautauqua Prays For Peace Through Compassion. Hall of Himmelesch
9:15: THURSDAY NIGHT CONCERT. Colonnade on Bestor Plaza. Time of the programs you are enjoying today?
6:45: Public Shuttle Tours of Grounds.
2:00: Out of the Blue closes.
1:15: "Mythic Heart Medicine, Leaders of the Human and Natural Worlds" (Opening Prayer, Organ Mini-Concert); then "The Lord is good, a stronghold in the day of trouble, and He knows those who take refuge in Him."
11:00 A.M. — The Chautauqua Heritage Lecture Series.
10:30 a.m. — Out of the Blue closes.
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